

THE ART INSTITUTE OF CHICAGO

Quarterly



Study for The Black Countess, pencil, from Toulouse-Lautrec Sketch Book, 1880-81



Above: Gold head beaker made during the Inca period in the Ica Valley of south Peru

Below: Gold beaker of the highland Inca culture



GAFFRON COLLECTION ACQUIRED

In April of 1952 The Art Institute presented publicly for the first time a remarkable collection of Pre-Columbian art objects and textiles which was not, however, unknown to specialists in the fields of archaeology and ancient American history. Dr. Edward Gaffron's collection of Peruvian art is in fact famous as the finest such group outside of Peru. The doctor had accumulated examples of the major art styles of ancient Peru while in residence in Lima as a physician prior to 1912, when he returned to Berlin. From time to time since that first showing, selections from this valuable group have been presented by the Department of Decorative Arts. Close association with this rich material fortified a desire on the museum's part to enter a progressively interesting field. Primitive Art is attracting ever greater efforts among museums in the nation to acquire, and shed light upon New World and Old World inheritances.

It is with pleasure that we are able to announce the recent acquisition of the Dr. Edward Gaffron Collection of Ancient Peruvian Art. For this collection alone puts The Art Institute of Chicago in the forefront of the Primitive Art field, and makes possible the building of a selected representation of the major art traditions of primitive societies throughout the world. By judicious purchase and exchange, and through the interest of patrons, it is planned to widen the scope of our holdings. The Gaffron Collection consists of approximately 1300 examples of some of the finest ceramics, textiles and objects of metalwork and other materials known to the modern world. In time span, they represent most of the major styles known, from some hundreds of years B.C. up to the Spanish conquest of Peru in 1532.

The Nathan Cummings Collection

Our readers may recall the showing in September of 1954 of selections from the Nathan

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Cummings Collection of Peruvian Art, the whole of which has been on loan to The Art Institute since that time. At present, some three hundred selected objects from that collection (known formerly as the B. J. Wassermann Collection, from whom it was purchased) are currently touring museums in the United States, Canada and Europe. This collection, of size equal to the Gaffron, is regarded as the other of the two most important outside Peru. So it is our great good fortune that Mr. Cummings plans to transfer to the Art Institute, starting with a gift in the fall of next year, his entire collection with the exception of a few pieces to be retained. The material richly supplements the recent purchase. With these combined resources, The Art Institute will occupy undisputed top position in the field of Ancient Peruvian Art anywhere, but for Peru. The few minor gaps yet existing in the combined collections (due to the general unavailability of certain types of materials in the late 19th and early 20th centuries when these two great collections were amassed) can be filled, with time and study.

History of the Gaffron Collection

During Dr. Edward Gaffron's long residence in Lima, he amassed about 40,000 objects. Subsequent to his return to Germany in 1912 he continued to add to his holdings, sometimes buying an entire collection in order to acquire one extremely important piece. In this way he obtained the great Mochican portrait head which was recently featured on the cover of the Institute's Annual Report. Gradually, by sale and gift, Dr. Gaffron consolidated by eliminating duplicates and materials he regarded as less desirable. From him, the Peabody Museum at Harvard, the American Museum of Natural History, the Museum für Völkerkunde in Munich and others acquired substantial groups of ancient Peruvian materials which contained many fine objects. Dr. Gaffron held on to his personal favorites among the thousands of objects he had handled. And it is these which we have acquired.



Cauchi, incised and polychromed cat effigy vessel. A rare example of a transition style which appears between Paracas and Nazca in the south coast of Peru

One cannot fail to be impressed with the great taste and wisdom of this distinguished collector. No finer cornerstone on which to build a new division of Primitive Arts could have been found. When our building renovation and remodeling has been completed, special galleries will be set aside to display these, and allied materials.

A selection of choice objects from our collection is currently on view. (See Exhibitions).

REPORT ON AN ANDEAN EXPEDITION

Alan R. Sawyer, Assistant Curator of Decorative Arts, last Spring made a tour of Peru, seeking first-hand knowledge of the land from which developed the Ancient Peruvian Art represented dramatically in the Art Institute's collection. Through invitation of Dr. Alfred Kidder II, Associate Director of the University Museum of Philadelphia, Mr. Sawyer went on to join an expedition in the highlands of Bolivia, spending ten weeks in a concentrated search for significant dates in the lives of these Ancient Andean peoples. Here are some impressions of the four months' experiences.

The Geography of the Central Andes

No amount of reading or conversing can prepare one for the utter and uncompromising dryness of the Peruvian coastal desert, the incredible lushness of the river valleys which bisect it, the awe-inspiring crescendo of mountains building up from the coast to the mighty Andean cordillera, or the quiet splendor of the fertile highland basins. Seeing and feeling this land, one can begin to understand why, several thousands of years ago, the early inhabitants of the few well-watered areas were forced to learn to live together in harmony, or perish. To survive, as their populations gradually expanded, they evolved elaborate systems of irrigation and terracing to utilize more and more land. The increasingly complex social organizations which developed to govern and protect the Peruvians made possible the growth of great traditions and artistic skills.

Life-giving land is scarce in the Andean region and ruined fortifications everywhere give mute testimony to the never ending struggle to retain it. The grouping of valleys along the coast and in the highlands placed natural limits on the expansionist tendencies of powerful ancient cultures. Only twice were these barriers crossed and great empires welded.

Travelling on the modern Pan American highway, I traversed in a few hours the barren and hostile desert which stretches for almost

one hundred uninterrupted miles between the central and north coastal areas of Peru. I understood then the containment of the powerful Mochica people, and the later Chimú, to the limits of their northern series of valleys. At the same time I marvelled that the conquering Tiahuanaco and Inca armies could once have crossed this formidable barrier on foot.

It is interesting to note that both these empire-building cultures originated in the southern highlands. The power and ingenuity of the mountain people is symbolized by colossal stone blocks, tailored with precision to tight, intricate, mortarless joints which still withstand the attempts of man and nature to dislodge them. Standing on a lofty terrace of the fabulous Inca city of Machu Picchu, gazing out upon the tops of jagged mountain peaks and breathing the rarefied but strangely invigorating air, it is easy to imagine that the ancient Andean felt master of all the world. The mountain valleys and basins are spacious and well-watered, yet the soil is rocky and poor compared to that of the verdant coastal valleys. Life in the highlands was and is hard. It forged people as rugged as its topography. Is it any wonder that twice they surged down from their strongholds to overwhelm the rich and comfortable coastal nations?

The Archaeology of Peru

The extent and value of my tour of Peru was a direct result of the generous assistance and

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View of part of the Royal Group of buildings in the fabled Inca city of Machu Picchu. Here on a lofty mountain ridge high in the south Peruvian Andes one finds Inca mortarless stonework at its unequalled best. Note how the graceful curved walls of the temple in the background grow out of the ledge on which it was built. The monolithic stairway in the foreground is carved out of living rock.

guidance of people I met along the way. Foremost among these was Dr. Louis M. Stumer of the Heye Foundation. Dr. Stumer had just finished four years of intensive archaeological research in the Lima area and took time off from his lab work and the writing of his report to

conduct me on trips along the Peruvian coast.

On the north coast, I was guided through the Moche and Santa valleys by the young Peruvian archaeologist, Antonio Rodriguez S.S. I was shown the Chicama valley and the famed Chiclin museum by Señor Constante Larco-Hoyle,

brother of the museum's founder, Señor Rafael Larco-Hoyle, Peru's great authority on the Mochicas with whom I had pleasant and informative talks in Lima. In Cuzco I was shown about the ancient Inca capital and nearby sites by Dr. Manuel Chávez Ballón at the University of Cuzco. With his intimate knowledge of the city he was able to conjure the once great Inca city, buried in colonial rubble by the recent earthquake.

Everywhere, the ruins and ancient cemeteries have been thoroughly ransacked by Spanish treasure hunters and their modern successors, the *huaceros*. So extensive have the depredations been that they have seriously handicapped the work of the archaeologists who have exerted prodigious efforts in recent decades to piece together the long and complex history of the Central Andean region. Most of the Peruvian art objects in the world's museums, including our own, were originally obtained from *huaceros*. Many of these undocumented pieces are of tremendous artistic and archaeological value. They can be fully understood and evaluated only when the archaeologist finds similar materials in his careful scientific subterranean investigations.

Gold ear ornament from the Gaffron collection



One of my most fascinating experiences was a series of visits with Dr. Stumer to some of the many sites in the Chillón, Rimac and Lurin valleys near Lima, where his intimate knowledge gained through excavations made every crumbling ruin alive and significant. The tremendous obstacles he faced and the patience and painstaking care with which he overcame them became graphically apparent. Together we visited the Mala, Cañete, and Chincha and other valleys of the central coast which, though heavily dotted with significant archaeological sites, have as yet been little studied scientifically. Dr. Stumer's enthusiastic speculations and eagerness to begin probing for the secrets of these valleys is assurance that they will not long remain as blank spaces.

Another high spot in our *recordos* was our visit to Pañamarca in the Napeña valley on the north coast where in 1950 Dr. Richard P. Schaedel of Yale University discovered the most extensive series of Mochica murals yet found. On March 2, 1956, Dr. Schaedel will lecture at The Art Institute in conjunction with an exhibition of his full-sized copies of the colorful wall decorations. Later in the spring, Dr. Stumer will tell of his recent findings in the central coast of Peru—an unusual opportunity to hear of exciting discoveries direct from the man who made them.

In addition to extensive reconnaissance of archaeological sites, I looked at an incredible number of fine ancient Peruvian art objects in museums and private collections. The total was somewhat overwhelming, but tremendously illuminating. The experience will be invaluable in refining and filling out our collections in the future.

Tiahuanaco

I joined Dr. Kidder's expedition at Tiahuanaco, Bolivia, one of the highest inhabited districts in the world, and at one time the capital and ceremonial center of the ancient people who bear its name. The present town of Tiahuanaco occupies less than one-fourth of the ancient site near the southern end of the beautiful Lake Titicaca. Its houses have foundations,

doorways, courtyards and sidewalks of stone, many of which still bear the distinctive geometric motifs of the ancient Tiahuanaco culture. The town's impressive cathedral as well as the cathedrals of Gauqui and other nearby towns are made of finely dressed stones quarried from the ruins. All that remains *in situ* are the huge monoliths and "Gateway of the Sun" of Calasasaya—once a magnificent temple or palace enclosure—immense cut stones too large to drag off or break up which lie scattered on and about Acapana, the central mound, and its nearby traces of complex courts and temples. To the southwest the mammoth stones of a once fine temple, called Puma Puncu, lie in jumbled confusion, the result of their being undermined by Spanish seekers of gold.

Other archaeologists, notably the late Wendell C. Bennett, had dug here before Dr. Kidder. The purpose of this expedition was to obtain a stratified series of carbon samples for Carbon 14 analysis. The dates thus obtained will be used to form a calendar with which the associated artifacts and materials previously found by others will be correlated to reconstruct the cultural history of the site.

No excavation could better illustrate to the layman that archaeology and treasure hunting are worlds apart. Two pits were dug. The native workmen by slow measured stages cut through the accumulated ancient debris. The staff, consisting of Dr. Kidder, his wife Mary, his assistant William Coe, Señor Corderro (a young Bolivian archaeologist), and myself, sifted through each spadeful. Bits of burned bone, broken pieces of pottery, and bone and stone artifacts were placed in marked bags. Occasionally the workmen were stopped and the archaeologist took over with trowel and brush to uncover with care a broken pot or concentration of artifacts which might prove important. The ugly cooking pot was given the same care as the decorated ceremonial vase. Nothing spectacular was found; yet the scientists were enthusiastic. The excavation was yielding the vital bits of carbon, together with enough associate material, to insure success.



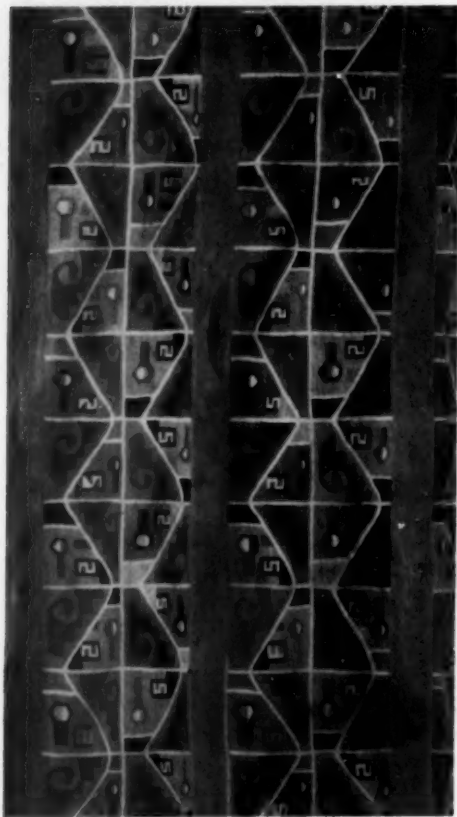
*A Puno Indian, photographed by Pierre Verger in the region of Lake Titicaca in the Highlands of Peru near the border of Bolivia. Indians of this region carry forward many of the traditions of their Inca forebears and some of the physical characteristics. But their cultural life has diminished almost to extinction in the 400 years since the Spanish Conquest. Pierre Verger's photographs form a picture book, *Indians of Peru*, published by the Pocahontas Press, Lake Forest, and sold by the Museum Store.*

The mission of the "dig" was to provide framework for such work in the future.

Back in La Paz the crew set to work in a room in the national museum. Sherds were washed, labeled, and sorted. Broken pottery was reconstructed and especially important pieces were carefully drawn or photographed. Two frag-

mentary vessels discovered by the author in face of the main mound were put together and found, to the amazement of all, to be forms not previously reported. A check of the excavated

Detail of a fine tapestry weave poncho in the Gaffron collection. It was made during the first millennium A. D. and probably comes from the Nazca Valley on the south coast of Peru. In this area, the art of weaving reached and maintained for over 2000 years its highest degree of excellence. The finely stylized design motifs of this poncho represent sacred symbols of the Tiahuanaco peoples. Due to ideal conditions of preservation in south Peruvian coastal deserts, this and other masterpieces of ancient weaving have come down to us in almost perfect condition.



sherds revealed many belonging to these types, and established their stratigraphic position. Gradually much of the preliminary laboratory work on the materials was accomplished—the groundwork for the final analysis and report of the expedition's findings.

Churipa

The next stop of the expedition was Churipa, a small site on the shore of Lake Titicaca to the northwest of Tiahuanaco. Here we enjoyed comfortable accommodations at the nearby hacienda in view of the ever-changing lake and the magnificent snowcapped cordillera beyond.

As in Tiahuanaco, Bennett and others had excavated here before us. Dr. Kidder's goal was to obtain another series of carbon samples and to verify and extend the earlier findings. My first task was to make a detailed map and profiles of the mound and its surrounding features. This done, I set to work with a crew of native laborers excavating on one side of the mound while the rest of the expedition, split into two parties, continued their work on the other side.

To me the most interesting aspect of this site was its architecture. We uncovered houses made of stone cobbles and adobe, which were plastered and painted inside and out. Two of their remarkably "modern" features were storage walls and sliding Dutch doors.

Churipa proved to be so interesting and complex that the expedition stayed much longer than it had planned, and I was forced to leave before the work was done.

I owe a tremendous debt of gratitude to Dr. Kidder who helped make this trip possible, and who made my first experience of archaeological fieldwork so stimulating and enjoyable. Back in my office at The Art Institute, Peru and Bolivia are more to me than mere places on a map. My picture of ancient Andean civilizations is no longer limited to fine ceramics, textiles and metal objects. It is now pieced out with cities and towns, roads, aqueducts and fortresses. I have stood with ghosts of the past and looked out upon their land. Some small part of their life has become a part of my own.

ALAN R. SAWYER

Exhibitions

Toulouse-Lautrec Exhibition

Loan exhibition of paintings, drawings, prints, posters, and memorabilia from the Museum at Albi and private collections abroad, plus material from museums and collectors in this country.

East Wing Galleries: January 10-February 15

Highlights from the Alfred Stieglitz Collection

Fine examples of work by Demuth, Dove, Marin and O'Keeffe from the permanent collection of the Art Institute.

Gallery of Art Interpretation: March 1-May 1

Exhibition of Recent Work by Rico Lebrun

In the last year or two the artist has completely changed his style and works on very large areas, often in collage.

Gallery of Art Interpretation: Through February 29

59th Annual Exhibition by Artists of Chicago and Vicinity

This all-juried exhibition was selected by Hedda Sterne, artist, of New York City, Ibram Lassaw, sculptor, of New York City and Gordon B. Washburn, Director of the Department of Art, Carnegie Institute, Pittsburgh.

East Wing Galleries: March 8-April 12

Special Exhibition of Needlework and Textiles

Gifts of the Textile Committee.

Agnes Allerton Wing: January 18-June 18

Exhibition of Mochican Murals

Full sized copies of murals from Pañamarca, Peru.

Gunsaulus Hall: Mid-February-Indefinite

Ancient Peruvian Art

A new selection of ceramics and textiles from the recently acquired Gaffron Collection.

Galleries L-4 and L-4A: February 1-Indefinite

Selections from the Mr. and Mrs. Joseph R. Shapiro Collection

A large and valuable collection of prints by modern artists given recently by these Chicago collectors includes particularly welcome subjects by Matisse, Chagall and Rouault, and most of the famed etchers and lithographers of the modern world.

Gallery 11: Continuing

Selections from the Bequest of Curt Valentin

A gift of drawings and prints from the estate of the late New York dealer includes works by Klee, Matisse, Moore, Picasso, Sutherland, Ensor, Kirchner, Miró and Braque.

Galleries 13 and 16: Continuing

Society of Typographic Arts

Annual show of the work of Chicago artists in connection with commercial printing and designing.

Gallery 11: March 31-May 6

Oriental Textiles Lent from the Collection of Miss Elizabeth Cheney

Robes and accessories from Miss Cheney's collection are supplemented by a few recent textile gifts to the museum collections.

Gallery H-5: January 27-March 25

Photographs by William Garnett

Original photographer in selection of works all of which were taken in aerial perspective.

Gallery 5, Main Floor: January 15-March 1

Photographs by Arnold Genthe

A retrospective show of the work of the great master of soft focus, starts with his San Francisco earthquake photographs, ends with portraits of Greta Garbo.

Gallery 5, Main Floor: March 15-May 1

Masterpiece of the Week

The masterpiece being shown each week on television (Channel 11) for the Art Institute's Tuesday evening programs will be featured in the space formerly given to the Masterpiece of the Month, Friday to Friday throughout the thirteen-week series of programs.

Head of the Grand Stair: Through March 9



A gallery in the Department of Prints and Drawings was devoted to drawings by American artists during the loan exhibition of French Drawings gathered by the Louvre, and shown in East Wing Galleries during October and November

EDUCATIONAL ACTIVITIES IN THE ART INSTITUTE

SPRING 1956

LECTURES, FORUMS, FILMS, in Fullerton Hall · by members of the museum staff and guest authorities

Friday, Feb. 3, 6:30 P.M.

The Contemporaries of Toulouse-Lautrec, by *John Rewald*, author of "The History of Impressionism" and authority on the French Modern masters.

Saturday, Feb. 11, 1:30 P.M.

"Casque d'Or", a French film with English titles. Special matinee showing of a brilliant but disturbing film which recreates the life Henri de Toulouse-Lautrec knew in Paris at the turn of the century. Attendance restricted to adults.

Fridays, 8:00 P.M.

Feb. 17 That Art Which We Call Modern, by *Daniel Catton Rich*

24 The Idea of Space in Sculpture: a lecture with films showing the work of Lipton, Moore, by *George D. Culler*

Mar. 2 The Artist's Position in Today's World, by *George Cohen*, Assistant Professor of Art, Northwestern University

9 Ancient Mural Decoration of the Mochica Culture, by *Dr. Richard P. Shaedel*, archaeologist of Yale University.

16 The Royal Collections, by *Anthony Blunt*, Director, Courtauld Institute of Art, University of London

23 Panel Discussion: The 59th Annual Chicago Artists Exhibition

30 The 59th Annual Chicago Artists Exhibition, by *Frederick A. Sweet*

Art Through Travel · by *Dr. Dudley Crafts Watson* and guest lecturers, for the general public. Adm. 80c. Members admitted free.

Sundays, 2:30 and 4:00 P.M.

Feb. 5 Adventure in India

12 Adventure in India

Correction: Mr. Rich's lecture will be on Mar. 2, and Mr. Cohen's on Feb. 17.

Feb. 19 South American Adventure

26 South American Adventure

Mar. 4 Hi Ho! West Indies

11 No Program

18 African Safari—From Cape Town to Congo, by *Sadie Kalmon*

25 Sketching Through Europe, by *Addis Osborne*

GALLERY LECTURES, STUDY AND DISCUSSION GROUPS · in gallery specified

Understanding a work of art is an active process requiring search, direct experience of the art work, and study. Members of the Institute staff and guest instructors can assist understanding by discussion, sharing of experiences, giving insights into ways of looking.

Most of the activities listed below have been arranged in series, for greater benefit of those who can plan to attend regularly.

For Whom They Posed: A Series on the Portrait

Tuesdays, 11:00 A.M.

Expanding upon the subject of the Institute's new television series, these talks in the galleries by members of the Institute staff will use the resources of the collections; will reveal the varying nature of the artist's interest in the individual human personality. Although each session is complete in itself, the series of talks will provide the opportunity to explore major tendencies in portrait art.

Feb. 7 The Portrait; a challenge to the artist, by *Egon P. Weiner*, sculptor, instructor in the School of The Art Institute, in gallery 45

14 The Renaissance Portrait in Northern Europe, by *Hans Huth*, in galleries 46-47

21 The Orient and the Non-personal Portrait, by *Charles Fabens Kelley*, in gallery M-3

28 Rembrandt and the Baroque Portrait, by *Kathleen Blackshear*, in gallery 48

Mar. 6 The 18th Century and the Gentle Art of Portraiture, by *Frederick A. Sweet*, in gallery 27

13 In Search of Portraits in the Decorative Arts, by *Mildred Davison and Vivian Scheidemantel*, in gallery M-6

20 The Portrait Printmakers of Japan, by *Margaret Gentles*, in gallery H-5

27 Renoir, Degas and the Informal Portrait, by *George D. Culler*, in gallery 32

Apr. 3 Expressionist and Other Recent Approaches to the Portrait, by *Whitney Halstead*, in gallery 38

The next series: The Opening of a Vista—A Study of the Landscape in Art

Now on View

Fridays, 12:15 P.M.

The current exhibitions of the Art Institute discussed in the galleries by members of the museum staff and guest lecturers.

Feb. 3 The Art of Toulouse-Lautrec, by *Carol Osuhowski*, in East Wing Galleries

10 The Art of Toulouse-Lautrec, by *George D. Culler*, in East Wing Galleries

17 The Prints and Drawings in the Shapiro Collection, by *Joseph R. Shapiro*, in gallery 11

24 Rico Lebrun, by *Katharine Kuh and George D. Culler*, in the Gallery of Art Interpretation

Mar. 2 The Murals of the Mochica Culture, by *Alan R. Sawyer*, in the Club Room

9 The Murals of the Mochica Culture, by *Dr. Richard P. Shaedel* whose archaeological investigations brought the murals to light. In the Club Room

16 Chicago Regional Artists Exhibition, by *Frederick A. Sweet*, in East Wing Galleries

23 Chicago Regional Artists Exhibition, by *George D. Culler*, in East Wing Galleries

30 Chicago Regional Artists Exhibition, by *George D. Culler*, in East Wing Galleries

Great Men and Great Movements in the Arts, by *George D. Culler*, museum staff members and guest consultants

Fridays, 2:00 P.M. and 6:30 P.M., beginning Feb. 17

Important films exploring the works of the great masters make possible a new approach to the study of their artistic achievements. They come alive as artists and human beings. Using the film and related visual material, a short series of meetings will be devoted to each of several artists.

Although planned to be attended as a series, any single session will be instructive.

**Leonardo DaVinci:
The Tragic Pursuit of Perfection**

Feb. 17, 24; Mar. 2, 9, 16, 23

Michelangelo: The Titan

March 30 through May 4

The Past and the Present, by *Margaret Dangler and Carol Osuhowski*, instructors

Fridays, 4:00 P.M., beginning Feb. 17

The meaning and importance to us today of the great arts of the past—an introductory series which will meet in the galleries of The Art Institute to explore the collections in the light of their impact on 20th Century life. Place of meeting will be posted at the information desk each week.

The Arts in Your Life, in the Club Room

Tuesdays, 7:30 to 9:00 P.M., for ten weeks starting Feb. 21

Like other aspects of experience, the arts become valuable when regarded as part of day-to-day living. How to use the major arts—painting, sculpture, music, literature—can be learned through exploration and practice. This class will demonstrate methods of active participation in the art experience, relationships among

the arts today, sources of enjoyment of art in Chicago. Alan M. Fern (Instructor in the Humanities, The College, University of Chicago) will lead the class, will call in painters, musicians to demonstrate. Original works of art in the galleries, films, records, slides will be used in the discussions.

This course requires registration and tuition: Members \$10. Non-members \$15. Sign up in the office of Museum Education after February 6.

Japanese Floral Art, under direction of Patricia Riddle

Mondays, 2:00 P.M., five weeks starting Feb. 20

A course in making flower arrangements in the Oriental manner. Requires registration and \$10. tuition. Sign up in the Museum Education office after Feb. 6. The class will meet in the Members' Studio, 4th floor south.

STUDIO, DRAWING AND PAINTING ACTIVITIES FOR ADULTS

Members' Studio

Tuesdays, 2:00 P.M., starting Feb. 7 under the direction of Kay Dyer.

Fridays, 2:00 P.M., starting Feb. 10 under the direction of Briggs Dyer.

These courses require registration and \$10. tuition. Sign up in the Museum Education office after Jan. 20.

Adult Sketch Class

Tuesdays, 5:45 P.M., starting Feb. 7 under the direction of Addis Osborne.

Fridays, 10:00 A.M., starting Feb. 10 under the direction of Thomas Kapsalis.

Studio courses in drawing from life for beginners and regulars. Simple materials may be purchased at the door of Fullerton Hall. Drawings are displayed for criticism and Honorable Mentions are given.

EVENTS FOR CHILDREN • in Fullerton Hall

Special January-February Sketch Classes for Children, ages 6 to 16

Saturdays, 10:30 A.M.

Feb. 4 Special Sketch Class V

11 Special Sketch Class VI

Classes for Children—The Raymond Fund, under direction of Addis Osborne drawing demonstrations and slides for children.

Saturdays, 11:30 A.M., starting Feb. 18

Feb. 18 Silver Bells

25 Gliding Along

Mar. 3 Methods

10 More the Merrier

17 Words and Music

24 Sounds and Instruments

31 It Takes Two

PLAN YOUR DAY AT THE ART INSTITUTE

Schedules listed below are typical and will obtain, with a few variations, throughout the spring quarter. See description of the various activities for the exact schedule.

On Tuesdays You May Attend:

11:00 A.M. Gallery talk: Portraits
2:00 P.M. Members' Studio
5:45 P.M. Adult Sketch Class
7:30 P.M. The Arts in Your Life

On Fridays:

10:00 A.M. Adult Sketch Class
12:15 P.M. Gallery talk: Current Exhibitions
2:00 P.M. Members' Studio
2:00 P.M. Great Men, Great Movements
4:00 P.M. Past and Present
6:30 P.M. Great Men, Great Movements
8:00 P.M. Illustrated Lecture, Film

On Sundays:

2:30 and 4:00 P.M. Art Through Travel



Sketchbook by Gabriel de Saint-Aubin, 1724-1780. Gift of Herman Waldeck

SKETCH BOOKS IN THE ART INSTITUTE COLLECTION

A group of sketchbooks, unique of its kind in this country, is owned by the Art Institute of Chicago. Some of the great names in French Art of the nineteenth century are represented: Toulouse-Lautrec, Cézanne, Redon, Géricault. Then of the great French eighteenth century master Gabriel de Saint-Aubin there is a sketch book of unparalleled interest with notes of street scenes, views of Paris, auction rooms and a life class studio. The latest book to be added to this small but choice group is one by the Belgium artist James Ensor (1860-1949). All of the drawings in this book are in color crayon or pastel.

Why collect sketch books at all? Because they afford a unique opportunity to study the artist's first impressions, the development of ideas and of the artist's drawing style. Cézanne for instance used one sketch book from as early as 1869-1870 until about 1886 or over a period of more than sixteen years. We see him develop from an awkward, unsure draughtsman to the great master of landscape and portraiture he was. Fac-similes of this sketch book, boxed with notes, are available at the Museum Store.

In Lautrec's sketch book we have the quick but masterly notes of a mere youth of sixteen. His sketches (see cover and page 17) of horses and dogs are jotted down in a series of drawings of incredible precision.

Opposite above:

A page in the Cézanne sketchbook with self portrait, and study of Cézanne's son, in which the artist tried to find likenesses in construction of the two faces. The son was allowed to draw on these pages; and the span of sixteen years during which the sketchbook was used shows developments in draughtsmanship of both.

The book of Géricault (now taken apart for reasons of preservation) is an album rather than a sketch book. It was probably assembled by the artist's friend Ary Scheffer, possibly shortly after his death. It contains so many important notes and studies for important paintings and lithographs by this artist that it must be regarded as a key document to future study of Géricault's work.

Redon's book reveals many surprises: how an idea developed from a first realistic note into one of his famed mystic compositions. It also reveals a little known side of the artist's character: an almost impish muse of humor.

For future students of James Ensor's work our book is again a document of the utmost importance. It is a veritable catalog of the Ensor paintings, sketches of the compositions in color, sizes of the canvases, dates when executed and even the names of some of the buyers. But there are also numerous full page compositions in brilliant, delicate colors which are great works of art in themselves.

The Institute's group of sketch books affords an opportunity to acquaint oneself intimately with an artist in a way which no other American museum can offer.

CARLO SCHNIEWIND

Opposite below: Odilon Redon, 1840-1916, a leaf from a sketchbook





*Page from an album by
Théodore Géricault, 1791-
1824. Gift of Tiffany and
Margaret Blake*



*Page in multi-colored cray-
ons from sketchbook by
James Ensor, 1860-1949*



Page in sketchbook by Toulouse-Lautrec. Robert Alexander Waller Memorial Fund

LETTER FROM RICO LEBRUN

Rico Lebrun, American artist, was born in Naples in 1900 and is known to American museums from coast to coast for the strength and majesty of his large canvases, and the vigor of his figure drawings. Seven large compositions executed in the last year or two on paper or cardboard, now featured in the Gallery of Art Interpretation, represent a change of pace and intent. A letter from the artist to Katharine Kuh explains the nature of the change:

Dear Katharine:

The works included in the show were conceived in Mexico, and specifically in a town you know well. Actually quite a few of them were really worked or completely revised during this past year in Los Angeles. I shall briefly outline here how some of them happened and why each assumes its own present aspect; naturally the following remarks apply to my production of this period in general.

By working with a definite idea in mind I could only call these paintings completed when they seemed to hold the balance I wanted—that is, whatever balance one can achieve when the main notion is (as mine is at the moment) to depict a fluctuating world, a world of simultaneous happenings, and not a single frame of a single scene.

This idea of the "becoming" and shifting image can be valid only if sustained from the beginning by a factual and realistic motivation. Obviously this holds true everywhere. But in my case I was fortunate that in Mexico I found a world of forms and colors not unlike my native south Italy and therefore very congenial to me. As you know I went to San Miguel de Allende not long after completing The Crucifixion cycle which had demanded a steady discipline of preconceiving and executing as directly as possible. As a reaction, and as a liberation from this, I found myself working on canvases or panels in which the image was only

slowly permitted to appear through a larger, more total flux of its elements. These changes were, I repeat, no matter how drastic, strictly related to a subject in every case.

For instance, in the large panel called Royal Front the side street of the outdoor market in San Miguel was the source of the image. This I followed with the most accurate faithfulness possible—faithfulness to sensations and not to facts, derived so to speak by renouncing my human scale and placing myself at the center of the things observed. The illusiveness of the many forms in transit, the interruptions of the intervening human silhouettes against the gamut of fruit colors, candy colors, frying food caldrons, fragments of tents, uprights of table legs and stands used as a necessary stabilizing device, make this picture. In the right hand corner the almost totem-like motif of a huge, mobile, female head with long braided tresses is a pattern I have repeated time and again, one of the many trials at the new pictorial anatomy—blending, losing and finding itself in its surroundings much as it does in reality. For me, as a linearist of detached figures and units almost alien to their habitat, this was a salutary move.

The Black Landscape, though technically different is in the same order. It is imagined and painted so as to permit entering the picture, with overlays and transparencies meant to retard that entrance, exactly as I felt while in the



The Listening Dead, ink and oil on paper, 8'10" x 5'11", by Rico Lebrun, executed in 1955

midst of the disrupted but still habitable Cañada de la Virgen where I frequently used to roam.

The tall collage called Mexican Street in the Rain is again a memory of something really seen, a general oblique pattern of spear-like streams of water, fluttering umbrellas, sliding forms against the anatomy of rib-like shutters in the wind.

Beside all this, still and all concerned with the articulation of the human figure as a unit, I got some fresh lessons by looking at the muñecas (dolls) and Mexican judases and calaveras (big papier mâché figures). By using cut out shapes so that I could actually articulate them by swift changes in the panel, I found an elementary way to break the too fixed linearism of my earlier work. And while some of the former subtleties had to go, I think that I have acquired a few basic notions for the new figures I wish to use. Thus in the large drawing called The Listening Dead which is essentially a wall painting fragment, I tried to work out a mural image using the upright and horizontal elements of torsos and legs as a single, continued deployment of the wall surface itself—each figure moving into and out of the next, the general design ribbed, arched, and domed as it would be, fundamentally, with an assembly of bodies.

All of this has been carried for the time being as far as I could go. All of it tends and strains towards the idea of a new total configuration we all want and need at this time. The universally abused fashion of the pictorial continuum, by persistently refusing to coincide with any event whatsoever is by this time decrepit with frustration. It has now to meet visible reality eye to eye, and it will then have a reason to be. Meanwhile, since none of us can paint (I was going to say "conjure up") masterworks, but only make bids for vision, the disappointments and the reversals are many. Withal, having deeply revised some values I treasured before, I am delighted to find that what I now need is affirmed daily by the world surrounding me.

Affectionately,

(Signed) Rico

THE GOODMAN THEATRE

Members' Series:

February, 1956

My Three Angels

By Sam and Bella Spewack. A Christmas season in French Guiana with temperature 104 degrees, and with three convicts for principals, can result in a variety of things. Here the result is a completely captivating comedy.

Feb. 3 & 4; 7-11; 14-19

(Tuesdays & Thursdays curtain at 7:30)

All other days curtain at 8:30)

Matinee Thursday, Feb. 16—2:00 p.m. curtain

March, 1956

King Lear

Drama by William Shakespeare, in a series of some eighteen Shakespearean masterpieces being produced by Goodman for the Members' Series. Plans are underway for the design and construction of a permanent setting for Shakespeare's plays.

Mar. 9 & 10; 12-17; 19-25

(Tuesdays & Thursdays curtain at 7:30)

All other days curtain at 8:30)

Matinee Thursday, Mar. 22—2:00 p.m. curtain

CHILDREN'S THEATRE

presents Saturday-Sunday Matinees

February and March

The King of the Golden River

John Ruskin's masterpiece for children has been faithfully dramatized by Margery Evernden. The story is of young Gluck and his fabulous mug, saved by the King of the Golden River from his two wicked brothers. Ruskin commented: "And thus the Treasure Valley became a garden again, and the inheritance which had been lost by cruelty was regained by love." We suggest children read the Ruskin story to better enjoy the magic of the play.

Saturdays Feb. 25-Mar. 24 at 2:30 p.m.

Sundays Feb. 26-Mar. 25 at 3:00 p.m.

Extra morning performance Saturday Mar. 3 at 10:30 a.m.

Spring Concerts

The spring concerts of the Glee Club of The School of The Art Institute will be presented on Wednesday, March 7, and Sunday, March 11, 1956. Both concerts will be in Fullerton Hall at 3:15 p.m. Earl Mitchell is accompanist and Charles Fabens Kelley is the conductor.

